

Spring 2017

Opera: La clemenza di Tito

Jennifer Williams

Christopher Zemliauskas

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ITHACA COLLEGE
SCHOOL OF HUMANITIES AND SCIENCES
Vincent Wei-cheng Wang, Dean,
SCHOOL OF MUSIC
Karl Paulnack, Dean,
and the
DEPARTMENT OF THEATRE ARTS

Present

La clemenza di Tito

Composed by
Wolfgang Amadeus Mozart

Conductor
Christopher Zemliauskus

Stage Director
Jennifer Williams

Scenic Designer
Megan Parker

Costume Designer
Jennifer Hiyama

Lighting Designer
Emily Weisbecker

Technical Director
Kathryn Sheaffer

Stage Manager
Jackie Romeo

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NOTES FROM THE DIRECTOR

Despite the certitude of the opera's title, *La clemenza di Tito* poses the question whether true compassion and empathy are possible in a political leader. At the outset of the opera, Titus's clemency is very much in question: he had incited a bloody revolution that ended with the assassination of Vitellius, Rome's sitting emperor and Vitellia's father. Titus's revolution decimated Roman society and its political system, leaving a blank slate for his rule. Thus, mending the divided empire is an imperative, but the answer to how to do so remains elusive. He is torn between his desire to keep a firm grasp on his tumultuous nation and his hope to pave the way towards an enlightened system guided by compassion rather than violence. But, could the controversial choice to pardon a proven act of treason propel his volatile empire into a counterrevolution? Is the ideal citizen merely a faithful one? Is virtue multifaceted or simply subjective?

An ever-timely story, "La clemenza di Tito" is not a declarative statement but rather a question. This production broadens the boundaries of Rome by setting the opera in an alternative present, inviting you to compare and contrast Titus's Rome with our contemporary world and with global politics in the last century. Just as ancient Rome spoke to Leopold II's empire in 1791, so, too, may Mozart and Metastasio's parable speak to our present time.

- Jennifer Williams

Department of Theatre Arts Faculty (continued)

Spring 2017

Colin Stewart	Production Associate, Associate Professor (Technical Direction)
Steve Ten Eyck	Associate Chair, Associate Professor (Lighting Design)
Don Tindall	Associate Professor (Sound Design)
Catherine Weidner	Chair, Professor (Acting)
Courtney Young	Assistant Professor (Musical Theatre, Jazz)
Daniel Zimmerman	Assistant Professor (Scenic Design)

Department of Theatre Arts Faculty

Spring 2017

Barbara Anger	Instructor (Acting)
Ruth Barber	Instructor (Scenic Art and Design)
Susannah Berryman	Associate Professor (Acting, Voice, and Movement)
Greg Bostwick	Professor (Acting)
Angela Branneman	Associate Professor (Theatre Arts Management)
Lee Byron	Professor (Theatre Arts Management)
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Paula Murray Cole	Associate Professor (Acting, Movement, and Musical Theatre)
Savianna Condeescu Stanescu	Assistant Professor (Playwriting and Theatre Studies)
Chrystyna Dail	Assistant Professor (Theatre History and Theatre Studies)
Wendy Dann	Associate Professor (Directing) (On Sabbatical Spring 2017)
Tucker Davis	Instructor (Dance)
Lindsay Gilmour	Assistant Professor (Modern Dance)
Kara Harmon	Assistant Professor (Costume Design)
Cynthia Henderson	Associate Professor (Acting and Theatre for Social Change)
Jennifer Herzog	Instructor (Acting)
Norman W. Johnson, Jr.	Artistic Associate, Associate Professor (Acting, Movement, and Directing)
Austin Jones	Assistant Professor (Acting)
Judy Levitt	Instructor (Acting)
Elizabeth Livesay	Lecturer (Tap Dance)
Kerri Lynch	Instructor (Stage Management)
Kathleen Mulligan	Associate Professor (Voice, Speech, and Dialects)
Rachel Myers	Instructor (Ballet)
Amy Walker O'Brien	Instructor (Ballet)
Greg Robbins	Associate Professor (Costume Design) (On Sabbatical Spring 2017)

NOTES FROM THE DRAMATURG

Historical and Political Context: Democracy vs Monarchy

The clash of two ideologies in late eighteenth-century Europe forms the political background behind the creation of *La clemenza di Tito*. On the one hand, the French Revolution (1789) spread the idea of democracy and the spirit of freedom and revolution all over Europe. On the other hand, the empires were striving to maintain monarchy, claiming sovereignty as a God-given right.

In 1790, the Holy Roman Emperor Joseph II died without an heir, leaving his younger brother Leopold II to succeed him. The coronation of Leopold II as King of Bohemia was planned for September 1791. There were political motives behind the coronation ceremony. Leopold II needed to uphold his royal status in a spectacular way and forestall the growing civic revolts. It was under these circumstances that the Estate of Bohemia commissioned Mozart, in July 1791, to write a new opera for the coronation ceremony. Legend has it that Mozart completed the opera in eighteen days. *La clemenza di Tito* (*The Clemency of Titus*) premiered on September 6, 1791 at the Estates Theatre in Prague, a few hours after the coronation.

Source Material: From Ancient Rome to Enlightenment Europe

The opera tells the story of the Roman Emperor Titus Vespasian (30 A.D. – 81 A.D.). In the year 69, Titus Vespasian's father becomes emperor of Rome, after the death of Nero. The following year, his son returns to Rome a hero, after stopping the Jewish rebellion and destroying Jerusalem in the Jewish-Roman war (67-70). Upon the death of his father in 79, Titus becomes the new Roman emperor. He would die only two years later.

While Titus was regarded as a fierce military commander when he succeeded his father, he established himself as a magnificent emperor. He abolished the "act of treason," which gave the emperor the authority to accuse and eliminate political rivals for acts of treason. As a result, none of Titus's senators were executed during his command. There were accounts that Titus knew that his brother Dominciano was conspiring against him, but Titus refused to banish him or to kill him. Titus also completed the Colosseum and helped with the effort to relieve the suffering of the victims of the Mount Vesuvius eruption. One controversial part of Titus's life was his relationship with Berenice, the daughter of the King of the Jews. Upon becoming emperor, he intended to take her as wife. Nevertheless, the Romans' protest against her forced him to send her back to Galilee.

NOTES FROM THE DRAMATURG

Titus's story, first recorded by Titus's contemporary, the Roman historian Suetonius in *The Lives of the Twelve Caesars*, inspired many artists. Mozart took inspiration from the libretto *clemenza di Tito* (1734) by the Italian poet Pietro Metastasio (1698 - 1782), which was a popular repertoire among opera composers then, with nearly forty different manifestations. With a new libretto by Caterino Mazzolà, updated for the coronation of Leopold II, Mozart set the piece to music.

***La clemenza di Tito*: Then and Now**

It is speculated that, at its premiere, *La clemenza di Tito* was not received well by Leopold II. There is an account that his wife, Maria Luisa of Spain, dismissed it as being too "German," even though the libretto was in Italian. The fact that there had been about forty opera versions about Tito since 1734 might have displeased the emperor, who was anticipating something original written in his honor. Despite its cold reception by Leopold II, Mozart's opera is the only opera about Tito that stood the test of time. In 2017, twelve productions of *La clemenza di Tito* are to be staged around the world. At the center of the opera's continuous popularity is, of course, Mozart's music. This opera offers delightful moments that have become regular repertoire for opera concerts, such as Sesto's beautiful aria "Parto, parto," Tito's "Se all'impero amici dei...", and the evocative chorus that ends the first and second act. Moreover, the question the opera poses – what makes a virtuous ruler? – resonates more and more in today's global world.

Fernando Vargas Herrera

Biographical Notes

Artistic Staff (continued)

Jennifer Williams (Stage Director) is the Director of Opera and an assistant professor at Ithaca College. Upcoming credits as directing credits include *Ariadne auf Naxos* with Austin Opera and *Les contes d'Hoffmann* with the Miami Music Festival. Previous directing credits include *La bohème* with Miami Music Festival, *27* and *Semeida's Song* with the Pittsburgh Opera, *Merola Grand Finale* with San Francisco Opera Center, *Three Decembers* with Opera Fayetteville in Fayetteville, AK, and *Turn of the Screw* and *Don Giovanni* with DC Public Opera. Other credits include directing staff for Deutsche Oper, Komische Oper, Staatsoper Stuttgart, Oper Frankfurt, The Glimmerglass Festival, Boston Lyric Opera, Cincinnati Opera, Central City Opera, and Wolf Trap Opera. She is represented by Quarterline Design Management.

Christopher Zemliauskas (Conductor) is the assistant professor of musical direction for opera and musical theatre at Ithaca College. Previous credits include conductor for *Cendrillon*, *Die Schauspieldirektor*, and *The Medium* at NYU, conductor for *Our Town*, *Little Women*, *Albert Herring*, and *Orfeo ed Euridice* at CU Boulder, conductor for *Oklahoma!*, *Carmen*, *Amadigi di Gaula*, *A Little Night Music*, *West Side Story*, *Susannah*, *Curlew River*, *The Prodigal Son*, *The Ballad of Baby Doe*, and *La Traviata* with Central City Opera in Central City, Colorado, conductor for *La Traviata*, *Die Fledermaus*, and *Lakmé* with Opera Theatre of the Rockies in Colorado Springs, Colorado, and conductor for *Madama Butterfly*, *The Magic Flute*, and *Carmen* with The Minnesota Opera in Minneapolis, Minnesota. Other performing and conducting credits include San Francisco Opera, Musical Theatre Berlin am Potsdamer Platz, The Colorado Symphony, Des Moines Metro Opera, Indianapolis Opera, The Hangar Theatre, The Merola Opera Program, and Music Academy of the West.

Biographical Notes

Artistic Staff

Ashley Brenon (Assistant Director) is a junior theater studies major from Sherrill, NY. Previous Ithaca College credits include assistant director for *Almost Maine* in the Earl McCarroll Studio, *Lion in Winter* with Bricks Players, and director of *Love, Loss, and What I Wore* with No Bucks and *Rapture, Blister, Burn* with IC Players.

Jennifer Hiyama (Costume Designer) is a senior theatrical production arts major with a design concentration from Los Angeles, CA. Her previous Ithaca College credits include scenic charge for *Good Person of Setzuan*, scenic designer for *A Chorus Line*, and scenic designer for *Company*. Other credits include paint charge for the summer season with Summer Stage in Upper Darby, PA, and scenic art intern for the summer season with Cal Shakes Theatre in Berkeley, CA.

Megan Parker (Scenic Designer) is a junior theatrical production arts major from Forest Hills, NY. Previous Ithaca College credits include co-production designer of *The Lover* in the Earl McCarroll Studio, and wardrobe supervisor for *Arcadia*. Other credits include assistant scenic designer of *Billy Blythe* with The Kitchen Theatre in Ithaca, NY.

Jackie Romeo (Stage Manager) is a junior theatre studies major. Her previous Ithaca College credits include assistant stage manager for *A Chorus Line*, and assistant stage manager for *Execution of Justice*, *The Lover* and *Almost, Maine* all in the Earl McCarroll Studio.

Kathryn Sheaffer (Technical Director) is a senior theatrical production arts major from Scotia, NY. Her previous Ithaca College credits include technical director for *Blood Wedding*, master carpenter for *Semele*, and master carpenter for *You Can't Take It With You*. Other credits include carpenter at Williamstown Theater Festival, assistant technical director at the Hangar Theatre, and intern at Hope Summer Rep.

Emily Weisbecker (Lighting Designer) is a senior theatrical production arts major from Tivoli, NY. Other Ithaca College credentials include scenic designer for *Blood Wedding*, lighting designer for *Anonymouse*, and charge scenic artist for *Arcadia*.

SYNOPSIS

ACT I

It is the year 79, and Tito is the emperor of Rome. Vitellia, the daughter of Vitellio who was dethroned by Tito's father Vespasian, plans to revenge on Tito and reclaim the throne. She persuades Tito's best friend Sesto to murder Tito in exchange for her love and marriage to him. But when she hears that Tito sent Berenice, the princess of Judea whom he loved, back to Jerusalem, she delays her revenge plot and instead hopes to marry Tito herself.

At the Forum Romanum, Tito tells Sesto that he wants to marry Servilia, Sesto's sister. Upon hearing this, Servilia reveals to Tito her love for Sesto's friend Annio. Tito decides not to pursue Servilia and instead plans to take Vitellia as his wife. Meanwhile, Vitellia, thinking that Servilia will be the empress, resumes her assassination plot and sends Sesto away to kill Tito, only to learn from Annio and the guard Publio that Tito has actually chosen her as his wife. Vitellia is torn because Sesto has already left to carry out the plot . . .

ACT II

Tito has survived the assassination attempt, and Publio arrests Sesto for treason. Tito does not want to accept his friend's charge, but Sesto has confessed his crime in the Senate, taking all the blame himself in the place of Vitellia. The public demands Sesto's execution. Conflicted between law and friendship, Tito finally decides to exonerate Sesto from the treason charge. But right before Tito announces his decision, Vitellia confesses to Tito that she was responsible for Sesto's action. The final decision is left to Tito. . .

Cast

February 24th, 28th, March 2nd

Tito..... Jacob Kerzner
Vitellia..... Andrea Bickford
Sesto..... Nicholas Kelliher
Servilia..... Natalia Bratkovski
Annio..... Bergen Price
Publio..... Michael Galvin

February 22nd, 26th, March 4th

Tito..... Patrick Starke
Vitellia..... Emma McDermitt-Wise
Sesto..... Rachel E. Silverstein
Servilia..... Julia Gershkoff
Annio..... Bergen Price
Publio..... Michael Galvin

All Performances:

Sopranos..... Sherley-Ann Belleus, Magdalyn Chauby,
Megan Jones, Nicolette Nordmark,
Abby Mae Rogers
Altos..... Catherine Barr, Jenna Capriglione,
McKinny Danger-James, Deanna Marie Payne,
Nicole Rivera-Díaz
Tenors..... Andrew Carr, Matthew Coveney, Paul Fasy,
Adam Tarpey
Basses..... Nicholas Duffin, Kevin Harris, Christoper Hauser,
Marshall Pokrentowski, Andrew Sprague,
Holden James Turner

Covers

Tito..... Paul Arthur Robert Fasy
Publio..... Holden James Turner
Annio..... Catherine Barr
Servilia..... Nicolette Nordmark

Understudies never substitute for listed performers unless a specific announcement for the appearance is made at the time of the performance.

Biographical Notes

Cast (Continued)

Rachel E. Silverstein (Sesto) is a senior vocal performance major from Ambridge, PA. Previous Ithaca College credits include Meg cover in *Little Woman*, Athamas cover in *Semele*, Bianca in *Rape of Lucretia*, Joe's Mother in *Dead Man Walking*, and Stephano in *Romeo and Juliette* with Ithaca College Opera Workshop. Other credits include Alice in *Lucia di Lammermoor*, Zulma in *L'italiana in Algeri* and Bradamante in *Alcina* with Si Parla, Si Canta in Urbania, Italy.

Andrew Sprague (Chorus) is a freshman vocal performance major from Apalachin, NY. His previous Ithaca College credits include Policeman and Coroner for *Porgy and Bess* with Whalen School of Music along with Ithaca College Symphony Orchestra and Opera Noire of New York City.

Patrick Starke (Tito) is a senior vocal performance and music education major from Pine Bush, NY. His previous Ithaca College credits include Chorus in *Semele*.

Adam Tarpey (Ensemble) is a sophomore music education and vocal performance major from Wakefield, MA.

Holden James Turner (Chorus/Publio cover) is a sophomore vocal performance major from Rochester, NY. His previous Ithaca College credits include Undertaker/Chorus in *Porgy & Bess* with Opera Noire & Ithaca College School of Music, and Chorus in *Semele*. Other credits include Audrey II for Geva Stage Door Project: *Little Shop of Horrors* with Geva Theatre Company in Rochester, NY.

Biographical Notes

Cast (Continued)

Nicolette Nordmark (Chorus/Servilia cover) is a sophomore integrated marketing and communications major from Stroudsburg, PA. Credits include Belinda in *Engaged* and Jury Girl in *Trial by Jury* with the Savoyards Musical Theater in Ithaca, NY. She played Marian Paroo in *The Music Man*, Velma Von Tussle in *Hairspray*, and played in the pit orchestra of *Anything Goes* with Stroudsburg Theater in Stroudsburg, PA. She is a member of IC Premium Blend.

Deanna Marie Payne (Chorus) is a senior vocal performance major and dance minor from Fairfax, VA. Her previous Ithaca College credits include assistant choreographer and dancer in *Winter Bodies*, dancer and choreographer for *Wings of Spring*, dancer in *Flight of the Heart*, and dancer in *Wolf by the Ears*. Other credits include alto soloist in *Messiah* and Countess in *Marriage of Figaro* (excerpts), in VA.

Bergen Price (Annio) is a junior vocal performance and music education major from Skytop, PA. Her previous Ithaca College credits include Chorus/Ino cover in *Semele*. She studies in the voice studio of Dr. Brad Hougham and is a member of the Ithaca College Choir.

Marshall Pokrentowski (Chorus) is a junior music education major from Syracuse, NY. His previous Ithaca College credits include Chorus in *Semele*.

Nicole Rivera-Díaz (Chorus) is a junior vocal performance major from San Juan, PR. Previous Ithaca College credits include Octavian and Lucretia with the Ithaca College Opera Workshop. Other credits include Cherubino in *Le Nozze di Figaro* with the Conservatorio de Música: Escuela Preparatoria in San Juan, PR, Chorus in *Misa Criolla* with San Francisco de Asís Convent in Habana, Cuba, *Frauenliebe und Leben Cycle* with CAA Music Mountain in Connecticut, and the Puerto Rico National Choir.

Abby Mae Rogers (Ensemble) is a senior vocal performance major from Pittsburgh, PA. Credits include the opera workshop, *Tuesday's @ 12* and Ithaca College Light Opera. She also has trained with the Si Parla, Si Canta program in Urbania, Italy.

Orchestra

Violin I

Shelby Dems, concertmaster
Esther Witherell
Reuben Foley
Rachel Doud

Violin II

Jason Kim
Jennifer Riche
Daniel McCaffrey
Henry Smith

Viola

Michelle Metty
Nicolette Cartales
Geoffrey Devereux

Cello

Theresa Landez
Molly Delorenzo

Bass

Kiefer Fuller
Thomas Brody

Flute

Nicole Murray
Bethany McLean

Oboe

Melissa DeMarinis
Sarah Pinto

Clarinet

Brooke Miller
Vivian Becker

Bassoon

Sonja Larsen
Julia Ladd

Horn

Evan James Young
Victoria Boell

Trumpet

Shaun Rimkunas
Matt Brockman

Timpani

Daniel Monte

Special thanks to the Cornell Department of Music for the loan of the piano being used in this production. Built in 1972 by Thomas McCobb, the instrument is a copy of a 1784 Johann Andreas Stein currently in the Toledo Museum of Art.

Production Staff

Rehearsal Pianists.....	Blaise Bryski, Joon Sang Ko, Zeek Smith
Chorus Master.....	Zeek Smith
Vocal Coach.....	Blaise Bryski
Italian Diction Coach.....	Brad Hougham
Assistant Director.....	Ashley Brenon
Assistant Stage Manager.....	Kate Carolan
Production Assistants.....	Evan Murphy, Miranda Williams
Dramaturg.....	Fernando Vargas Herrera
Wardrobe Supervisor.....	Graham Lessard-Brandt
Properties Masters.....	Jacob Herman, Emily Cartagine
Master Carpenters.....	Alex Jarus, Evan Morrison
Charge Scenic Artist.....	Rodrigo Hernandez
Production Electrician.....	Noah Platte
Master Electricians.....	John Winter, Indigo Shea
Lighting Board Operators.....	Indigo Shea, John Winter

Biographical Notes

Cast (continued)

Christopher Hauser (Chorus) is a senior vocal performance and music education major from Simsbury, CT. Previous Ithaca College credits include Soldier in *Sunday in the Park with George* and Rosser/Ensemble in *Parade* with the School of Music Graduate Conducting Projects. Other credits include Fogg/Ensemble in *Sweeney Todd* with the Melodramatics Theatre Company and Bernardo in *West Side Story* and Pitkin W. Bridgework in *On the Town* at the Summer Arts Festival in West Hartford, CT.

Megan Jones (Chorus) is a sophomore vocal performance major from Pittsburgh, PA. Previous Ithaca College credits include performing in the student production, *Sondheim on Sondheim*. Other credits include Kate in *Kiss me Kate* and Natalie in *All Shook Up* in Upper St. Clair, PA.

Nicholas Kelliher (Sesto) is a senior vocal performance major from Baldwin, NY. His previous Ithaca College credits include Athamus in *Semele*. Other credits include Alto Soloist in Bach's "Magnificat" and the French Baroque Celebration at Ithaca College.

Jacob Kerzner (Tito) is a junior music composition and vocal performance major from Sheffield, MA. His previous Ithaca College credits include music director for the senior directing project *The Last Five Years* and rehearsal pianist for *Dogfight*. Other credits include music apprentice with Transcendence Theatre Company in Sonoma, CA, Benedick in *Much Ado About Nothing* with Bard College at Simon's Rock in Great Barrington, MA, and music assistant for *Oklahoma!* with Bard SummerScape in Hudson, NY.

Emma McDermitt-Wise (Vitellia) is a second year vocal performance graduate student from Syracuse, NY. Other credits include Chorus in *Don Giovanni* with Opera Ithaca, and Belinda in *Dido and Aeneas* and Chorus in *The Marriage of Figaro* with Roberts Wesleyan College Opera Company in Rochester, NY.

Biographical Notes

Cast (continued)

McKinny Danger-James (Chorus) is a sophomore vocal performance major from New York, NY. Other credits include Hansel in *Humperdinck's Hansel and Gretel* and Dodo in *Lehar's The Merry Widow* with Boston University Tanglewood Institute in Lenox, MA.

Nicholas Duffin (Chorus) is a sophomore vocal performance major from Great Barrington MA.

Paul Robert Arthur Fasy (Tito Cover/Chorus) is a sophomore vocal performance and music education major from Rochester, NY. Other credits include Bobby Mills in *A Chorus Line* with Rochester Association of Performing Arts in Rochester, NY, Ensemble (Jet) in *West Side Story* with Roberts Wesleyan College Theatre in Gates, NY, Colin Craven in *The Secret Garden* with Eastman School of Music Opera Theatre in Rochester, NY, Ryan Evans in *High School Musical 2* with Greece Arcadia Middle School Theatre in Greece, NY, and Ensemble in *Aida* with Rochester Association of Performing Arts in Rochester, NY.

Michael Galvin (Publio) is a senior vocal performance major from Albany, NY. His previous Ithaca College credits include Cadmus and Somnus in *Semele*, and cover for Gideon March and Mr. Dashwood in *Little Women*. Other credits include Plutone in *Eumelio* with Cornell Early Music Lab in Ithaca, NY and opera scenes program with Si Parla, Si Canta in Urbana, Italy.

Julia Gershkoff (Servilia) is a junior vocal performance major from North Kingstown, RI. Credits include performing in a Liederabend and scenes from *Ariadne auf Naxos* and *Così fan Tutte* at the International Performing Arts Institute in Kiefersfelden, Germany.

Kevin Harris (Chorus) is a junior vocal performance major from Upton, MA. Previous Ithaca College credits include Papageno in *The Magic Flute*, Pandolfe in *Cendrillon* and Owen Hart in *Dead Man Walking* with the Ithaca College Opera Workshop. Other credits include The Judge/Lion/Don #3 in *Candide* with Savoyards Musical Theater, and Tonton Julian in *Once on This Island* with Nipmuc Drama Guild in Upton, MA.

Crews

Carpentry

Usman Ishaq
Megan Johnson
Quenton Kimble
Audrey Lang
Avery Lynch

Julia O'Handley
Skyler Sims-Dickson
Jordan Sledd
Lauren Zurovitch

Costumes

Katy Berg
Emma Dumont
Emma Levy

Siena Porcello
Zahra Wardrick

Electrics

Adrian Amador
Melia Boudreau
Dakarai Brown
Alyssa Heinemann
Maya Jones

Madeleine King
Daisy Rudin
Grant Sanders
Lucia Vecchio
Pierce Vincenty

Properties

Kellik Dawson
Sebastian Diaz
Nico Gonzalez

Tate Tran
James Wamsley

Scenic Art

Niazayre Bates
Reagan Black
Charl Gregory

Roxanne Matten
Katherine Rockefeller
Rachel Steiner

Management Staff, Spring 2017

Production Liaison.....Emily Behrmann-Fowler
Marketing Associate.....Sydney Hill
House Managers..... Rachel Canter, Arielle Rubin
Ticket Office Managers..... Jordan Derby, Benjamin Fleischer
Concessions Managers..... Elisabeth Grossman, Anu Irri
Reception CoordinatorKatherine Coscia
Assistant Reception Coordinators... Ryan Dickson, Jessica Rampulla
Program Coordinators..... Magdalena Kwasnica, Julia Schmidt
Publicity Associate..... Valerie Shvedok
Publicity Assistant..... Trina McGhee
Promotions Associate..... Chelsea Whittemore
Assistant Promotions Associate..... Ekim Karakoç
Electronic Media Manager..... Shayna Fishkin
Displays Associate..... Simone Schafler
Group Sales Coordinators..... Ariana Domeraski
Fernando Vargas Herrera
McCarroll Studio Theatre Liaisons ...Lindsey Davis, Julia Katz
McCarroll Studio Theatre Liaison
Assistant..... Harrison Krebs

Acknowledgements

Hangar Theatre
Wigs by Dave Bova
Cornell University Department of Performing and Media Arts
Cornell School of Music Faculty
Ithaca College School of Music Voice Faculty:

Erik Angerhofer	Carol McAmis
Randie Blooding	Deborah Montgomery
John Holiday	David Parks
Brad Hougham	Patrice Pastore
Carl Johengen	Dawn Pierce
Jennifer Kay	Ivy Walz
Caitlin Mathes	Marc Webster

Biographical Notes

Cast

Catherine Barr (Annie cover/Ensemble) is a junior music education and vocal performance major from Drexel Hill, PA.

Sherley-Ann Belleus (Ensemble) is a junior music education major from Cape Cod, MA. Her previous Ithaca College credits include Annie in *Porgy and Bess* in Ford Hall, ensemble in *Semele*, and ensemble for *Wolf by the Ears* in Ford Hall.

Andrea Bickford (Vitellia) is a senior vocal performance major from Dracut, MA. Her previous Ithaca College credits include Iris in *Semele*. Other credits include Suor Dolcina in *Suor Angelica* with Capitol Opera Company in Albany, NY.

Natasha Bratkovski (Servilia) is a second year vocal performance graduate student from Mountain View, CA. Previous Ithaca College credits include Semele cover in *Semele*.

Jenna Capriglione (Chorus) is a junior vocal performance major from Armonk, NY.

Andrew Carr (Chorus) is a senior music education and vocal performance major from Royersford, PA. His previous Ithaca College credits include Chorus in *Semele*, Caronte in *Eumelio* with Cornell Early Music Lab, Young Soldier in *Parade* with Grad Conducting, and Man in *Edges* with IC Light Opera.

Magdalyn Chauby (Chorus) is a junior vocal performance and music education major from Grand Island, NY. Credits include ensemble in *Shot!* and ensemble in *Le Nozze di Figaro* with Nickle City Opera in Buffalo, NY.

Matthew Coveney (Chorus) is a junior music education major from Braintree, MA. Credits include Prosecutor/Slave Merchant in *Kismet*, Purser in *Anything Goes*, ensemble in *The Mikado* and ensemble in *The Phantom of the Opera* with Grabosky Auditorium in Braintree, MA.